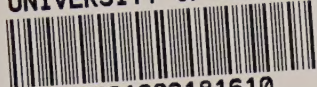


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NICHOLAS HAWKSMOOR

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ST MARY'S. WOOLNOTH. THE WEST FRONT.

NICHOLAS HAWKSMOOR

BY H. S. GOODHART-RENDEL

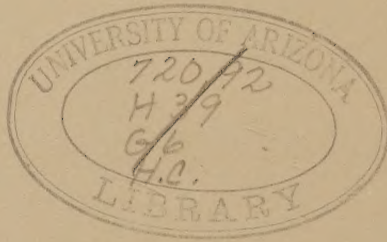
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WITH 35 ILLUSTRATIONS
FROM PHOTOGRAPHS BY
F. R. YERBURY

NEW YORK
CHARLES SCRIBNER'S SONS

1924

PRINTED AND MADE IN GREAT BRITAIN



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FAME deals partially with artists, robbing one to enrich another, bestowing and withholding favours according to her whim. Towards Nicholas Hawksmoor, architect, she has been especially unkind, ascribing much of his produce to other authorship and making little of the rest. Thus has she kept in the second rank a reputation which, had she chosen, might have equalled that of any of her favourites. If a building of Hawksmoor's please, Fame credits it to Wren: if it fail to please, then Hawksmoor can have it.

There was an historian of architecture, by name James Fergusson, whose books were widely read fifty years ago, and many of whose opinions we have unconsciously inherited. Frequently if we would trace an error to its source we need go no farther than to the pretentious and inaccurate Fergusson. Introducing Hawksmoor as Wren's pupil, this critic remarks that, "From what we know of the pupil's own works we may almost certainly assert that the double spires of All Souls College at Oxford were designed by the master. They display the same intimate appreciation of the essential qualities of Gothic art, combined with the same disregard of its details, which characterise the western towers of Westminster Abbey or the towers at Warwick or in Cornhill." Poor Fergusson — never was pundit so badly

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betrayed. The towers of Westminster Abbey were designed by Hawksmoor himself, the tower at Warwick was designed by Sir William Wilson, and the tower of St Michael's, Cornhill, though nominally by Wren, was built when that architect was ninety years old and is entirely unlike the rest of his Gothic designs. If Fergusson's perception of similarities were worth anything, it could only prove that the Cornhill tower was by Hawksmoor.

No doubt when Hawksmoor has come into his own many a Fergusson "from what he knows of the master's own works" will be able "almost certainly to assert that the dome of St Paul's Cathedral was designed by the pupil." Such almost certainties must ever be valueless. Nevertheless the Inigo Jones and the Wren fanatics, in their greed on behalf of their gods, have given to iconoclasts a dangerous weapon of retaliation. Largely owing to the amazingly patient and accurate researches of Mr Gotch the present generation has seen dwindle almost to nothingness the number of authentic works of Inigo Jones. The catalogue of "genuine Wrens" cannot be so diminished, but Wren's turn will come. Such investigation of authorship, which in painting proves usually to be mercenary, and in literature merely vexatious, is necessary in architecture owing to a peculiarity in the practice of that art, a peculiarity not generally understood.

An architect's activity is twofold: the designing of a

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building and the getting of it built. So is a sculptor's in metal: the modelling of a statue and the getting of it cast. But whereas to his employer the executive part of the sculptor's commission need cause little anxiety, the executive part of the architect's commission is beset for his employer with dangers of fraud and failure. A man employing a sculptor will not as a rule satisfy himself as to that sculptor's expert knowledge of founding. But a man employing an architect is wise in satisfying himself as to that architect's expert knowledge of building construction.

It is obvious that skill in design does not necessarily accompany skill in the drawing up of contracts and the supervision of works. It is indeed rare that these two sorts of skill should be equally possessed by one man. Consequently we see in architectural practice to-day that the architect who is primarily a skilled designer often takes into employment or partnership a skilled man of business, and that the architect who is primarily a skilled man of business often gets the designs of his buildings made by a skilled designer. Ideally the designer and the man of business should be separately engaged by the employer, but this has become impossible owing to the break up of all accepted conventions in building. In building nowadays the same thing is seldom done in the same way twice running; few designers, therefore, who are in a position to make terms, would consent to the putting of their designs into

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execution by any person with whom they were not in constant association. Unhappily, too, an idea has become established during the last century that it is damaging for an architect to admit that he does not make the designs for the putting into execution of which he is responsible. The name of the actual designer of an important building, therefore, may be hard to discover, and if, when discovered, it be not that of the official architect, it must not be published.

There is no evidence to prove that the architects of the eighteenth and early years of the nineteenth centuries claimed to be any such factotums. "Architects" like Sir John Vanbrugh, Lord Burlington, and Dean Aldrich mostly made designs for buildings which other men put into execution; "architects" like John Vardy, senior, and William Robinson mostly put into execution designs for buildings which other men had made. Only when the design was perceived to be exceptional was there any curiosity as to its authorship; such scanty record as was made of the building operations would include merely the name of their supervisor, called indifferently "surveyor" or "architect." The great bulk of English eighteenth century architecture consists of buildings of stereotyped plan covered with a Palladian veneer, and this veneer any gentleman with a talent for drawing and intelligent recollections of a grand tour was capable of producing. Lord Spencer proved the other day that the front of his house toward the Green Park was built by John Vardy, senior, from a

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design supplied by the Society of Dilletanti. Who should we say was the "architect" of that house? Two other more recent examples will illustrate further the difficulties of this ambiguity. The contemporary plans of one of Thomas Rickman's churches built in the late eighteen-thirties are all signed "William Knight, architect." Presumably Knight was the "responsible person on the spot," and certainly nobody at the time thought that this signature of his claimed too much, since with the plans are preserved accompanying letters, in one of which is a reference to Mr Rickman's design. A famous commercial building of our own days was built in accordance with drawings sent from America. Yet illustrations of this building appeared as a matter of course in the architectural press of this country with the name of the English superintendent of the works, and his name only, as "architect."

After all, some will say, what does it matter? The building is the thing, and there is no worse way of writing architectural history than by means of biographies. True; but biographies have their own interest, and the biography of an artist ought to contain an exact record of his works. When a building is new people want to know who paid for it, and perhaps who was paid for getting it put up. When a building has become old, people, if they want to know anything about it at all, want to know who thought of making it look like that. They want to know who designed

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it. And owing to our loose use of the word "architect" this question is often difficult to answer.

Nicholas Hawksmoor was never in a position to get other people to put his designs into execution, even had he wished to do so. All the pictures in this book are of buildings chosen from among those which he both designed and got built. He also got built many of the designs of Sir Christopher Wren and of Sir John Vanbrugh. Whether or not he had a large share in the making of these designs is a question which has been asked and may be asked more often in the future. If the degree of esteem to which the general regard for his powers now reaches continue unheightened, the answer to the question is of no great moment. But if, as seems probable, he become recognised as one of the greatest masters of modern architecture, much evidence will have to be gone through in making the list of his designs as complete as it will then be demanded that it shall be.

As Wren's "scholar" and friend, Hawksmoor probably knew the mind of his master as well as anybody. The varied and undecided character of the detail of Wren's buildings seems to show that Wren left this department of design largely to subordinates. In this department Hawksmoor probably had his full share of work, but the minds of the two men were so different that a building would gain little by such association in its shaping. Wren's busy and fruitful brain is not likely

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to have left the first conception of a piece of architecture to anyone else if he could avoid so doing. It is likely enough, however, that his excessive occupation and uncertain health occasionally made such a course inevitable, and this probability may be borne in mind when guessing whether some particular feature in a building by Wren was the model for Hawksmoor's future imitations or was Hawksmoor's own anticipation of his later work.

The kind and the degree of Hawksmoor's collaboration with Vanbrugh allow greater latitude for speculation. Vanbrugh was a man of the world and a deservedly successful writer of comedies who, suddenly, at the age of thirty-seven, appeared as architect of the largest and most prodigious house England had then seen. Neither in the general conception nor in the details of Castle Howard is there any faltering; everywhere in it there is evidence of the great technical skill and experience of its author. It was built under the supervision of Hawksmoor. A few years later Vanbrugh again astonished his countrymen by his design for a still larger and more prodigious house, a design in which technical skill blossoms into extremes of bravura. This house, or rather this palace—Blenheim Palace—was begun under Hawksmoor's supervision, and, as things turned out, was finished by him in sole charge of the building. Vanbrugh made designs for other works, of which some were supervised by Hawksmoor, some by a north

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country man, William Wakefield, and others by persons unknown. What is common to all these designs must certainly be Vanbrugh's, and in all of them we find a boldness of idea and a power of picturesque composition which of their sort can hardly be surpassable. Vanbrugh had in him the makings of an architect as great as the greatest of ancient Rome. But the presentation of an idea and the realisation of a composition were (naturally enough, considering his inexperience) never fully within his grasp. Grimsthorpe and Oulton Hall are noble buildings, there is also much grandeur in his work at Kimbolton and Lumley Castles, but none of these designs possesses the classical greatness of those in which he was assisted by Hawksmoor.

Whether Hawksmoor was Vanbrugh's equal in imagination we are unlikely ever to know; that he was Vanbrugh's superior in the other essentials of architectural invention would seem undeniable. As to their respective rôles in their collaboration many guesses may be made; all that can be said with certainty is that Hawksmoor could do without Vanbrugh a great deal more than Vanbrugh could do without Hawksmoor.

What in the seventeenth and eighteenth centuries was called "modern" architecture—that style of building which has resulted universally in Europe from the Renaissance—has in England, though generally practised, seldom been

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fully understood. Such "modern" architecture is primarily psychical as contrasted with romantic architecture which is primarily physical. Both require as a substratum good and logical construction, but the expression of "modern" architecture is mostly superposed over this substratum, whereas the expression of romantic architecture is an efflorescence of the substratum itself. The romantic architect places a pinnacle to weight a particular point of his structure; the "modern" architect places an obelisk to emphasise a particular point of his design. The "modern" architect uses forms as symbols, the significance of which is perceived by the beholder partly through conscious associations and partly through that mysterious assemblage of ideas in the subconscious mind which we are pleased to recognise as "intuition." The "modern" architect says "pilaster" when he means "pilaster," and the only criterion by which he can be judged is by whether or not "pilaster" seems to us an intelligent remark for him to have made; not by whether or not the pilaster itself strengthens the wall behind it. In such a system of design the visible conquest of a constructive difficulty, so delightful a spectacle in romantic architecture, has rather the value of the visible conquest of a difficulty in spelling in an author's manuscript. Humanly it is interesting, but æsthetically it is irrelevant and should be erased. Wren's parade of self-made difficulties has value as

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architectural high comedy, but acts corrosively upon all monumental elements in his designs. Hawksmoor's buildings have their extraordinary value for Englishmen not only through their beauty, but also, and perhaps chiefly, through their being the first buildings in our country in which the acclimatised "modern" style definitely put off childish things and assumed the full responsibility of its creed and its obligations.

As has been said above, this "modern" architecture is even yet seldom far from being widely understood in England. The architectural manner of Wren and his imitators, which we have recently attempted to resume, is in its nature more a purified Elizabethan than a true branch of the Roman tree. Its currency among us is the logical end of our "Gothic Revival," and it may well be that it is more convenient for our needs than any other manner. Experience of it, however, has not qualified us over well for the appreciation and criticism of new Romans such as Hawksmoor, Adam, and Cockerell. A view of Hampton Court or a chance glimpse of the Radcliffe Library may make our hearts leap up when we behold them, and if we make a note of the disturbance and its cause we have done something toward criticising them by the criterion which they themselves impose upon us. It is of less use, however, to stand in front of Hawksmoor's buildings with thermometers in our mouths. Their message is subtle and

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aimed at depths in the mind where response must be slow. Their expression is direct enough, but its direction is to that hidden experience in all of us to reach which all our mental top hamper of thumb-rule and prejudice must be gradually penetrated.

Hawksmoor's great superiority over his contemporaries, then, lies in his greater consciousness than theirs of the emotional values of architectural forms. They were versifiers and he a poet, they were sophists and he a philosopher. He was distinguished further from his contemporaries by an idiosyncrasy with which it would be unreasonable to demand general sympathy. He was always inclined by his temperament toward that which is sombre and awe-inspiring. Like Michael Angelo's, his architecture was great tragedy. August and unsmiling though they be, however, his buildings are never grim. The skull-filled tombs and "horrid grottoes" of the Renaissance would mean little to him, nor would he ever emulate Piranesi's awful architecture of menace and of pain. None the less his art was invariably severe and cold, and to some it will ever seem pitifully joyless. Occasionally he attempted splendour, and achieved it—for with Hawksmoor to attempt was to achieve. The interior of the Spitalfields Church, for example, is rich and magnificent. But it has richness and magnificence without geniality. Never, save when he was realising the Rubens-like dreams of Vanbrugh, did he use any symbol of elegance

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or of luxury. He was no Puritan ; the simplicity of his work is elaborate rather than negative : he was a Roman of the Roman early age.

Of his life there is not much of interest which is known. He was born in 1661, and thus was twenty-nine years younger than Wren, five years older than Vanbrugh, and twenty-three years older than Kent. His place in his century is well expressed by the fact that his best work was done before Sir William Chambers was born. He was closely associated with Wren from the year 1679 until Wren's death in 1723, and with Vanbrugh from 1701, the year in which Castle Howard was begun, until (at least) the death of the Duke of Marlborough in 1722, an event which resulted in the works at Blenheim being soon left entirely in Hawksmoor's hands. He was at various times in charge of the works at the Palaces of Winchester and Kensington and the Hospitals at Greenwich and Chelsea. So far as can be ascertained his independent practice of architecture began in 1712 with St Anne's Church at Limehouse, though he had probably assumed virtual independence at Greenwich Hospital before this. He died in the year 1736. The best clue to his character which we possess is Vanbrugh's often quoted request to the Duke of Marlborough "for some opportunity to do him good, because he does not seem very solicitous to do it for himself." Other facts of his life which would be irrelevant here may be learnt from the biographical notices of him in

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the standard works — that in the *Dictionary of National Biography* echoes the somewhat questionable opinions expressed in the article, otherwise reliable, in the *Dictionary of Architecture*. Mr Beresford Chancellor, in his *Lives of British Architects*, comes nearer than most compilers of such works to giving Hawksmoor his due, but it may safely be predicted that as time goes on our critical estimate of that due will become higher and higher. If Hawksmoor was not very solicitous to do himself good, his works will inevitably do it for him in the long run. It is hoped that the illustrations given in this volume of some of these works will tempt many who have not seen the works themselves to make good their omission.

The following notes are offered as the result of a careful study of the buildings; they are offered with apologies, since by many they may be thought superfluous. Hawksmoor's manner of design, however, is so individual that those to whom it is new may be glad to have suggestions (which is all these notes pretend to be) of the lines along which it can be most sympathetically studied and understood.

St Anne's Church, Limehouse, 1712-24 (Plates I.-VI.).—English late Gothic steeples are sometimes formed of square towers surmounted by stone "lanterns" of octagonal or other form. The best-known example of such a steeple is "Boston Stump" in Lincolnshire, and Londoners are familiar

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with the form in John Shaw's beautiful tower at St Dunstan's in the West, in Fleet Street. Hawksmoor was apparently attracted to this kind of steeple, and has produced examples of it at Limehouse, at St George's-in-the-East, and at All Souls College in Oxford. Here, at Limehouse, the lantern is of square plan set diagonally upon the tower, with a buttress standing upon each corner of the tower and abutting upon the middle of a face of the lantern.

In the year 1850 St Anne's Church caught fire, and the interior was gutted. The ceiling and all the woodwork were utterly destroyed. Almost everything which this photograph shows was made after the fire, under the architects P. C. Hardwick and H. Morris, who did their Victorian best to reproduce what had been there before. Nevertheless the main lines of the building are Hawksmoor's and in some respects very characteristic of their designer.

St Alfege's, Greenwich, 1714 (Plates VII.-XIV.). — At the time at which St Alfege's was built no architect would have been allowed to build a church without entrances in its street-front and the altar at its east end. At St Alfege's the street-front is the east end. Entrance in the middle of it was impossible, and yet the entrance must have dignity. This is the difficulty on which Inigo Jones foundered at St Paul's, Covent Garden, where he has made a huge sham door *dos à dos* with the altar and a little door on either side.

To Hawksmoor the difficulty has proved the opportunity

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for a powerful and original design. At the extremities of the façade he has brought forward solid projections containing vestibules which are entered laterally by doors facing one another.

It is unfortunate that no general view of St Alfege's Church can be obtained which does not include some portion of the incongruous and distracting little steeple added from the designs of John James, the architect of St George's, Hanover Square. As a design the church does not need a steeple at all, but Hawksmoor prepared for one which no doubt would have contributed to a noble composition.

St Alfege's is the only parish church which Hawksmoor built without internal columns: it is a large room almost exactly square on plan, to which is added a short, elliptical, tunnel-vaulted sanctuary.

St George's Church in the East (formerly called St George's, Wapping Stepney), 1715-23 (Plates XV.-XVIII.). —St George's Church was begun three years later than was St Anne's, Limehouse. In every respect the design of the later church is maturer and more masterly. The west front of St George's will appear to many to be one of the most profound and expressive designs in the whole range of modern architecture. The motif of the steeple is very similar to that of St Anne's—a square tower broadened by buttresses on its north and south sides and surmounted by a lantern. The lantern at St Anne's, it will be remembered,

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is of square plan set diagonally, with buttresses not reaching its summit. The lantern at St George's is octagonal, with angular buttresses carried up to support round turrets seen against the sky.

Hawksmoor's work, whether in the buildings of St George's and St Anne's, or in the towers of Westminster Abbey or of All Souls College, is always distinguished by an insistence upon frequent and strongly-marked horizontal shadows. In the tower of St Anne's this peculiarity of his design is seen in an extreme form. From the base of the vestibule to the top of the lantern there are no less than nine cornices or string-courses. At St George's there are but six, of which the lowest—the vestibule cornice—is so much interrupted in the tower as scarcely to count. By this simplification much power has been gained and a certain amount of picturesqueness has been lost. The development, however, is characteristic of Hawksmoor, whose genius was always alert to discard non-essentials. The sparkle of the steeple at St Anne's and the loveliness of its belfry window have no counterpart in the severer St George's, but in St George's there is evidence that the three years between the date of its design and that of St Anne's had been for Hawksmoor years of experience and growth.

St George's is unique among Hawksmoor's parish churches in not having a flat ceiling. The form of its plan is a Greek cross, to the eastern and western arms of which

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an additional bay is added, the eastern of these bays being again added to by an apsidal sanctuary. The central square of the cross is covered by an intersecting vault, its arms by tunnel vaults, and the additional bays by intersecting vaults of oblong plan continued transept-wise across the aisles by semi-circular tunnel vaults. All these vaults, save the last-mentioned, are of elliptical section. The sanctuary is roofed by a semi-circular semi-dome cut into by the arches of five closely-set windows, and elaborately enriched with plaster-work: its effect is that of a magnified niche. The proportions and architectural lines of the interior are of great suavity and beauty; unfortunately from various causes the church is very dark and particularly difficult to photograph. Of the fittings none has any special importance save the pulpit, which is a triumph of delicate carving and marqueterie. There is little trace of any contemporary altar-piece; the present ornaments of the sanctuary, and the colour decoration generally, are evidence of excellent intentions at a period when all that Hawksmoor's work stands for was completely misunderstood. The design of the apse seems to demand what in Hawksmoor's day would have been utterly unattainable—and can therefore not have been in his mind—a free-standing altar under a lofty baldachino. With such a culmination the interior would be superb.

St Mary's, Woolnoth, City of London, A.D. 1716 (Frontispiece and Plate XIX.).—St Mary's, Woolnoth, makes with

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its west front the finest street-corner in London. The architectural ill-doings in London city are notorious, but they have hitherto stopped short of the destruction of this monument, now, however, on the Bishop of London's condemned list. Once before St Mary's had a narrow escape, from which it issued with its lower walls spattered with disgusting architecture erupted from the bowels of the earth by the tube-railway whose station now underlies it. Of this eruption little can fortunately be seen from the position from which this photograph is taken.

St Mary's, Woolnoth, is a small church, its plan having many points of similarity with that of St George's, Bloomsbury, which Hawksmoor was to build a few years later. Even at the time at which it was built it must have been apparent that city buildings must get higher and higher as time should go on. If, therefore, the church was to remain a striking ornament of its position, it must present a considerable breadth of high-piled masonry across the street corner.

The interior of St Mary's Church is among Hawksmoor's greatest successes, but has suffered badly from alterations of the nineteenth century. It is so easily accessible and has been so extensively illustrated that no view of it is given here. It may, however, be noted in passing that it is the only church of Hawksmoor's which is entirely lighted from the top, a peculiarity due to the necessity of keeping

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out the noise of traffic, which must always have been formidable at this point. Its galleries have been removed; their fronts exist, plastered against the walls. It possesses a magnificent altar-piece.

St George's Church, Bloomsbury (Plates XX.-XXIV.). —Three well-known London churches of the early eighteenth century have each a Corinthian portico six columns broad surmounted by a pediment. St Martin's-in-the-Fields has the largest, and St George's, Bloomsbury, probably the best. St George's, Hanover Square, is the third church, and its portico is altogether inferior.

It is difficult to define of what the peculiar merit of the Bloomsbury portico consists, but that merit will not be doubted by any competent critic. It surprises by its Roman air: here surely is one of the temples of Londinium preserved and adapted for Christian use.

The church behind the portico is essence of Hawksmoor, characteristic alike of his merits and his defects as an architect. Its plan is the outcome of great difficulties. At St Alfege's the east end was the street front. Here the south side lies along the street, and the length of the site lies from south to north. Hawksmoor had therefore to design a church broader than it was long if orientation was to be preserved. This he achieved by making a nave nearly square opening through columnar screens into aisles north and south.

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Early in the nineteenth century the internal arrangement of the church was changed—the altar was placed against the north wall of the north aisle so as to be opposite the entrances from the portico. The principal axis of the church has therefore been swung round to the direction in which Hawksmoor no doubt would have laid it had he been free to disregard the rule of orientation.

Christ Church, Spitalfields, 1723 (Plates XXV.–XXX.).—Christ Church, Spitalfields, is the richest, the largest, and the latest to be built of Hawksmoor's six London churches. Its façade to the main street shows its author's idea of the normal church front developed a stage further than at St Mary's, Woolnoth.

This is Hawksmoor's most magnificent church interior, the plan of which, like all his plans, is peculiar and original. Unfortunately, by what can only have been a mistake in judgment, the articulation of the plan is not expressed in the ceiling; in studying this articulation, therefore, it will avoid confusion if the ceiling be left out of account.

Originally this church had two storeys of galleries all round it, the effect of which can be guessed from that of the present west wall, where these galleries alone remain. Their removal has seriously damaged the proportions of the interior. The design as a whole suffers from several regrettable ambiguities, chief among which is the absence in the

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ceiling of the triple division insisted upon in the substructure. There are also irregularities in the design of the barrel-vaults which can only be regarded as faults of technique. When these admissions have been made, however, it remains doubtful whether of its date and kind there is any finer church than this in Europe. Some one in a wanton and idiotic mood has damaged the effect of the columns irretrievably by cutting off the angles of their pedestals by Gothic stop chamfers. The beautiful pulpit, too, has been lowered and spoiled, and the benches of the seating are ugly.

Greenwich Hospital, east front of the Queen Anne Block (Plates XXXI. and XXXII.).—To show adequately all Hawksmoor's work at Greenwich Hospital would require another volume of photographs. In these two plates may be seen this work at its most representative. The little columns flanking the uppermost central window are reminiscent of columns somewhat similarly placed in the belfry of St Anne's. This design is not among the works of Hawksmoor's full maturity, but never has his skill been more striking than in the way in which the whole composition of this façade is made to lead up to and to culminate in this columned window. The cornice also shows an ingenious conversion of Webbe's great cornice, with which it mitres, into something suitable for an astylar façade.

The Cupola and Screen, Queen's College, Oxford, 1710 (Plate XXXIII.).—This well-known little design is included

NICHOLAS HAWKSMOOR

here to show the influence of Wren in some of Hawksmoor's earlier designs. Wren would probably not have designed it so well, but he would have designed it after this fashion. The coupled columns, set as they are, show Hawksmoor's favourite screen treatment in germ.

The Mausoleum, Castle Howard, 1736 (Plate XXXIV.). —Hawksmoor died before this great work was finished. It is his monument as well as that of the Howards; such a design is surely above all praise or need for comment. It may, however, be pointed out in explanation of an obvious peculiarity that the columns, as befits a mausoleum, are closer set than usual, and the grand staircase, so fit for funeral pomps, leads to no great entrance, but (with symbolical fitness) merely to the fence of pillars through which no one would willingly pass before he need.

PLATES



PLATE I. ST ANNE'S. LIMEHOUSE. VIEW FROM THE NORTH-WEST.





PLATE 2. ST ANNE'S. LIMEHOUSE.
THE WEST FRONT.



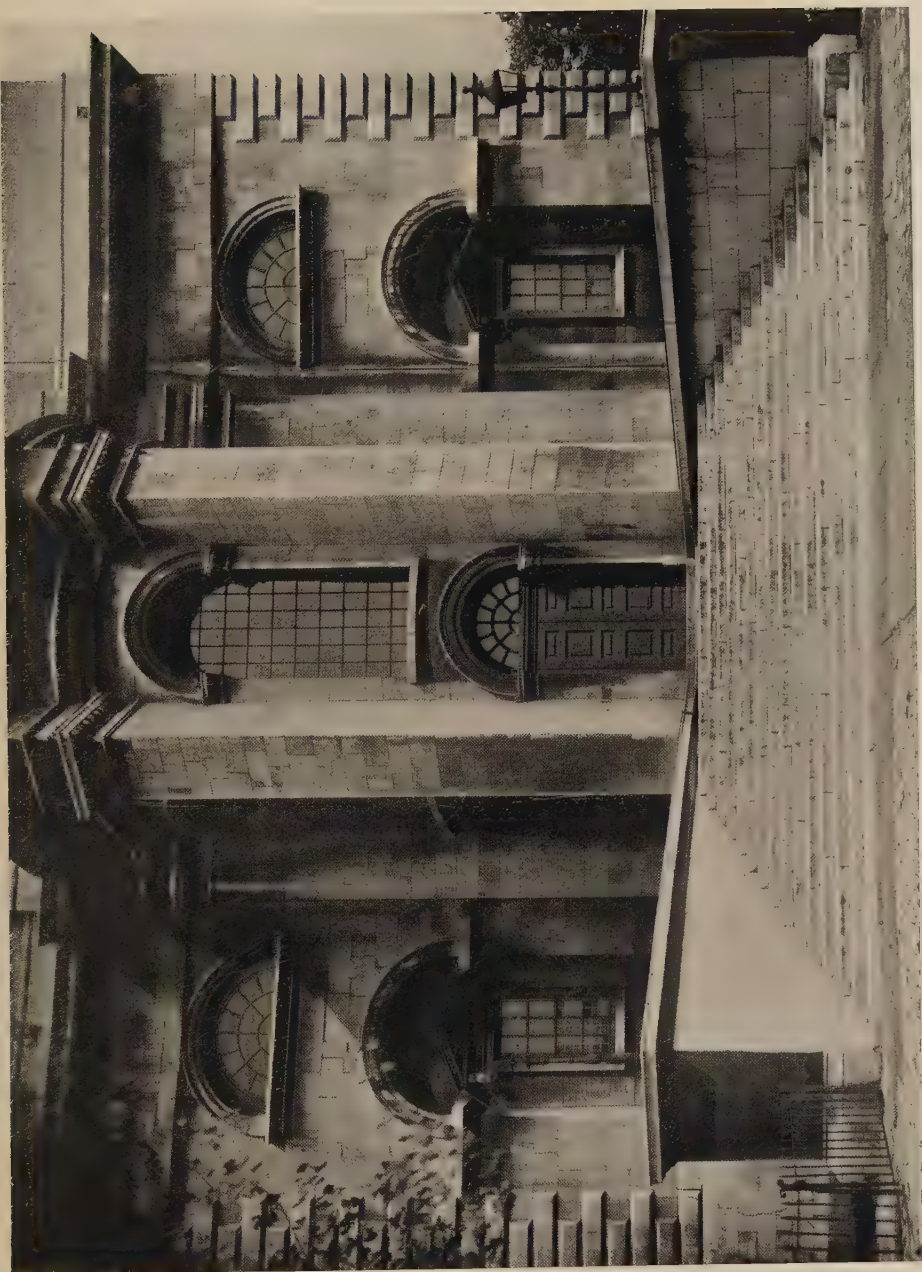


PLATE 3. ST ANNE'S. LIMEHOUSE. THE VESTIBULE.





PLATE 4. ST ANNE'S. LIMEHOUSE. THE SOUTH FRONT.





PLATE 5. ST ANNE'S. LIMEHOUSE. THE INTERIOR LOOKING WEST.





PLATE 6. ST ANNE'S. LIMEHOUSE. THE INTERIOR LOOKING EAST.





PLATE 7. ST ALFEGE'S. GREENWICH. THE EAST FRONT.





PLATE 8. ST ALFEGE'S. GREENWICH. THE EAST WINDOW.





PLATE 9. ST ALFEGE'S. GREENWICH. SOUTHERN BAY OF WEST FAÇADE.





PLATE 10. ST ALFEGE'S. GREENWICH. VIEW FROM THE SOUTH-EAST.





PLATE II. ST ALFEGE'S, GREENWICH. DOORWAY IN THE SOUTH FRONT.





PLATE 12. ST ALFEGE'S. GREENWICH. THE INTERIOR LOOKING EAST.





PLATE 13. ST ALFEGE'S. GREENWICH. THE INTERIOR LOOKING SOUTH-WEST.





PLATE 14. ST ALFEGE'S. GREENWICH. THE SOUTH-EAST CORNER
OF THE INTERIOR.





PLATE 15. ST GEORGE'S-IN-THE-EAST. THE WEST FRONT.





PLATE 16. ST GEORGE'S-IN-THE-EAST. THE SOUTH-WEST CORNER.





PLATE 17. ST GEORGE'S-IN-THE-EAST. THE INTERIOR LOOKING EAST.





PLATE 18. ST GEORGE'S-IN-THE-EAST. NORTH-EAST CORNER OF NAVE.





PLATE 19. ST MARY'S. WOOLNOTH. THE ENTRANCE.



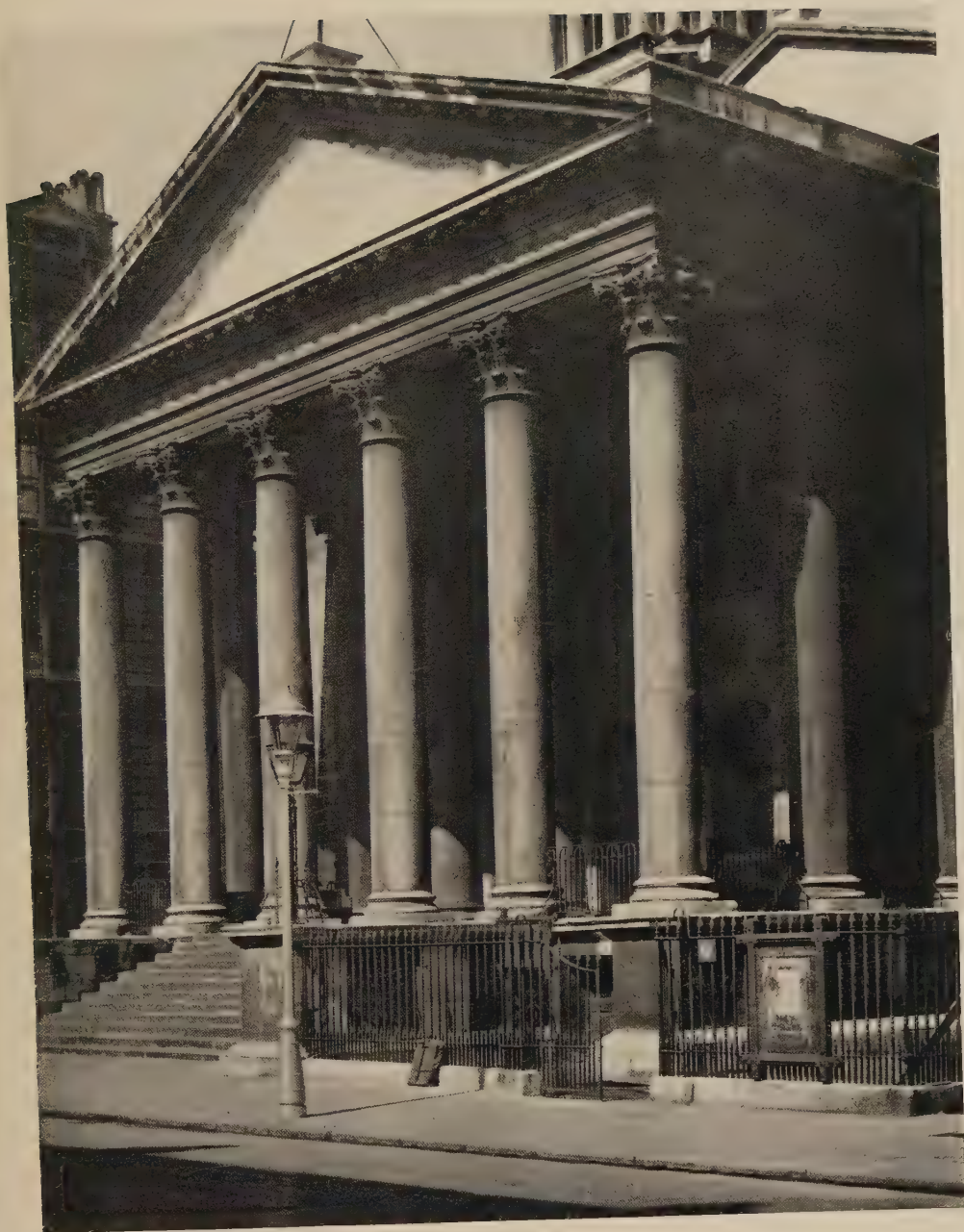


PLATE 20. ST GEORGE'S. BLOOMSBURY. THE PORTICO.





PLATE 21. ST GEORGE'S. BLOOMSBURY. THE SOUTH-EAST CORNER.





PLATE 22. ST GEORGE'S. BLOOMSBURY.
THE STEEPLE.





PLATE 23. ST GEORGE'S. BLOOMSBURY. INTERIOR LOOKING NORTH.





PLATE 24. ST GEORGE'S. BLOOMSBURY. VIEW LOOKING EAST.





PLATE 25. CHRIST CHURCH. SPITALFIELDS. THE WEST FRONT.



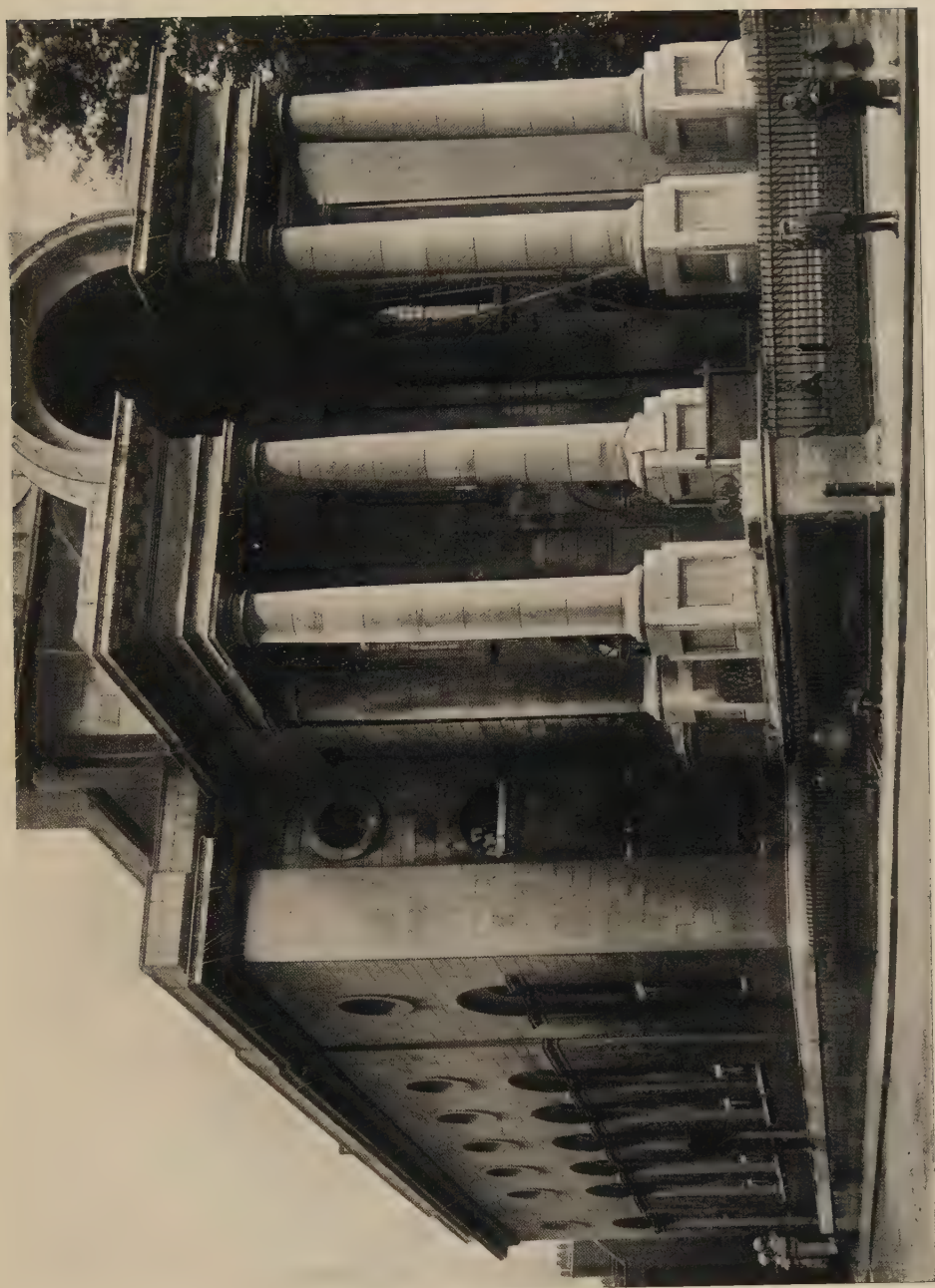


PLATE 26. CHRIST CHURCH, SPITALFIELDS. THE PORTICO AND NORTH FRONT.





PLATE 27. CHRIST CHURCH. SPITALFIELDS. THE SOUTH SIDE.





PLATE 28. CHRIST CHURCH. SPITALFIELDS. THE EAST FRONT.





PLATE 29. CHRIST CHURCH. SPITALFIELDS. THE INTERIOR LOOKING WEST.





PLATE 30. CHRIST CHURCH. SPITALFIELDS. THE INTERIOR LOOKING EAST.





PLATE 31. GREENWICH HOSPITAL. EAST FRONT OF THE QUEEN ANNE BLOCK.





PLATE 32. GREENWICH HOSPITAL. DETAIL OF EAST FRONT.
QUEEN ANNE BLOCK.





PLATE 33. QUEEN'S COLLEGE. OXFORD. CUPOLA AND SCREEN.



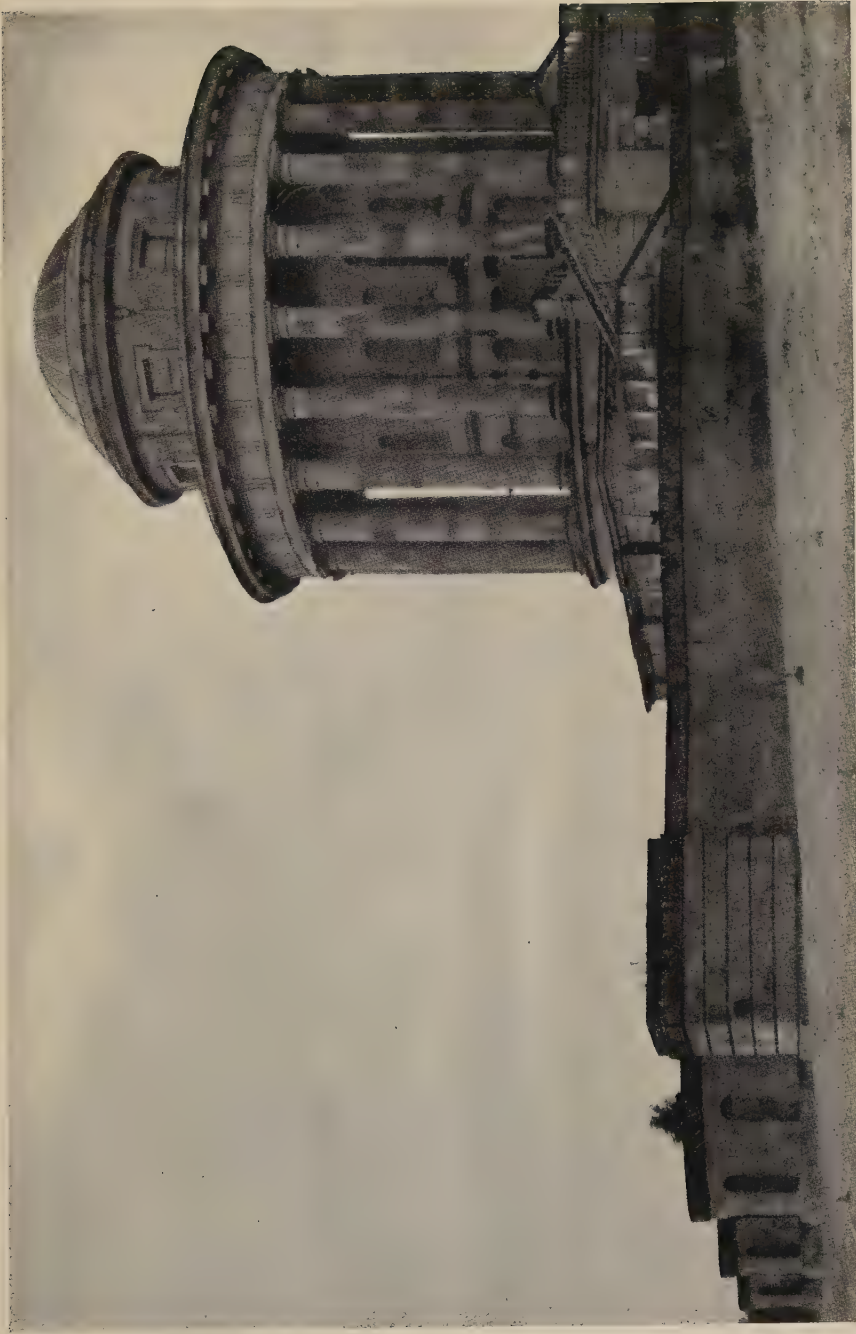
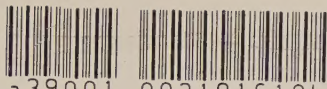


PLATE 34. CASTLE HOWARD. THE MAUSOLEUM.



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